

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 131.]
Registered for Transmission Abroad.

NOVEMBER 1, 1893.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.

MISS MARY CHATTERTON.

THIS accomplished harpist is the representative of a family several of the members of which have during the last sixty years taken an active part in musical events and dramatic enterprises. Her father, the late Mr. F. B. Chatterton, was for many years the lessee and manager of Drury Lane Theatre; while two great uncles, Balsir and Frederick Chatterton, were harpists of renown. The elder of the two brothers, Balsir Chatterton, was in 1844 appointed "Harpist to the Queen," and held that post of honour for twenty-seven years. Throughout that period he was also a professor of the harp at the Royal Academy of Music. It was, however, chiefly from Mr. Frederick Chatterton that the subject of this sketch received instructions in the art of playing on the instrument of her predilection. Pursuing her studies with earnestness and diligence, Mary Chatterton was at an early age deemed qualified to make her *début*. But the girl being of a highly nervous temperament shrank for a time from the ordeal. It was not until after her father had induced her to play on every suitable occasion to friends visiting his home that she ventured to face the public. It was at a concert given in 1877 at St. George's Hall by her relative and instructor that Miss Mary Chatterton made her first appearance on the platform of a concert-room. Her success in harp solos was immediate and complete.

CURRENT NOTES.

ON ascending the platform at the Crystal Palace to give the signal for the commencement of the thirty-eighth series of Saturday Concerts Mr. August Manns received a hearty greeting from the assembled company. It was given and taken not only as a personal compliment, but also as an acknowledgment of the brilliant services ever rendered by the performers whom he conducted. Their remarkable ability was at the outset manifested in an interpretation of Sir Arthur Sullivan's overture to "Macbeth," a work worthy of association with Shakespeare's tragedy. Later in the afternoon they, following the guidance of their chief, gave a highly-finished performance of Beethoven's Symphony in B flat (No. 4). Though at times they had not such grateful themes to play, they in every instance afforded a faithful rendering of the several instrumental pieces entrusted to them.

On this occasion Herr Arthur Seidel's orchestral version of the "Nachtgesang" from the second act of *Tristan and Isolde* was performed for the first time at the Palace. That it met with the approval of jealous lovers of the master's music cannot be averred. How could such a mutilation of one of his most highly esteemed works escape condemnation? Wagner cared not for performances of his music-dramas in the concert-room. What he would have said had the suggestion been made to turn the vocal phrases forming the love-duet in *Tristan* into passages for trombone and cornet may be readily imagined. There are, however, enthusiastic admirers of the master's instrumentation who at the same time take serious exception to his vocal music, which generally

necessitates painful physical efforts to execute. Auditors unable to witness with equanimity the distress of singers experienced a sense of relief on finding that the strains allotted in the opera to soprano and tenor voices were for once in a way to be given forth by players on instruments of brass.

The production of a new orchestral work at the Saturday Concerts is sufficient to invest its composer with importance. Its acceptance by Mr. Manns places him before the public as a man of promise in that department of the art. This distinction has been conferred on Mr. Godfrey Pringle, formerly a scholar at the Royal College of Music, whose orchestral ballad, "Durand," was performed on the occasion under notice. It is to be regretted that he selected for musical treatment the story told by the poet Uhland, translated by Sir Theodore Martin, since it is so heavily charged with woe. Naturally, we expected cheerful strains from a composer just passed the spring-time of life, instead of which we were oppressed with "programme music" of a lugubrious description. It was evident, however, that Mr. Pringle knew how to handle the orchestra in a masterly manner. It should be recorded that M. Slivinski was the pianist, and Miss Esther Palliser the vocalist.

ST. JAMES'S HALL was crowded with music lovers on Saturday afternoon, October 14th, when Señor Sarasate gave, under the direction of Mr. N. Vert, the first of a series of three concerts. The most important number of the programme was Beethoven's Sonata in C minor, for violin and pianoforte, which received a faultless interpretation. The great violinist invested the work with a beauty never marred by imperfections. There was beauty not only in the tone, but also in the expression of every phrase. Deformities, wrought by passion or by the affectation of intense feeling, never broke the symmetry of the themes; the spirit of beauty everywhere prevailed. It was manifested also in Sarasate's performance of Raff's Sonata in A minor, for violin and pianoforte, though, it must be confessed, the composition itself was not so favourable for its revelation. In the hands of such an executant, however, the monotony of a piece is banished, and its common-place features are made attractive. In both Sonatas the pianist, Madame Berthe Marx, supported the violinist in a style worthy of high commendation. Subsequently the lady played Chopin's "Scherzo" in E major, and Thalberg's "Etude" in A major, with great skill, and as an encore piece gave Liszt's arrangement of a melody by Schubert. Sarasate delighted the company in Wieniawski's "Legende," in Bazzini's "Witches Dance," and his own "Bolero." In addition, he played other pieces in response to requests for encores. There is indeed a kindly feeling existing between Sarasate and his audience.

At the Grand International Eisteddfod held in the first week of September at the World's Fair, Chicago, a performance was given of Mr. John Thomas's Welsh Cantata, *Llewelyn*, a work duly appreciated in England and highly popular in the Principality. Though often performed in a complete manner in London and elsewhere, it was reserved for Chicago to give it, under the direction of the composer, the fullest representation. There was a powerful orchestra which, besides being employed on the instrumental accompaniments, played the overture, written expressly for the occasion by Mr. John Thomas, and to assist in imparting needful colour to the Celtic themes, a band



of twenty harps was engaged. The principal characters were sustained by Mrs. Mary Davies (Eleanor de Montfort), Mrs. Jennie Alltwen Bell (Enid), Mr. Ben Davies (Llewelyn), and Mr. D. Gordon Thomas (The Bard). The chorus consisted of 1,000 voices. The general effect produced by the united forces was magnificent. Special successes were achieved by Mrs. Mary Davies and Mr. Ben Davies; by the former in the air, "O fain would I recall the days," by the latter in the song, "O Land of our Fathers." The Cantata was received with enthusiasm by the immense audience, while the criticisms passed by the press upon both work and performance were of a truly laudatory description. At the other Eisteddfod concerts, Mr. John Thomas played several of his most artistic harp solos, amongst them being the piece "Melodies of Cambria." Previous to leaving Chicago he gave a harp recital, the programme of which was made up almost entirely of his own compositions.

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CHARLES GOUNOD, the most distinguished in recent times of French musicians, died on Wednesday morning, October 18th, at his residence in St. Cloud. Born in Paris on June 17th, 1818, he gave signs at an early age of being the possessor of musical talents. From his mother he received instructions in the rudiments of the art. It was not, however, until he had gone through the classical curriculum of the Lycée of St. Louis that he commenced in earnest the study of music. Entering the Conservatoire in 1836 he was placed under Halévy, Paer, and Lesueur for counterpoint and composition. In the following year he obtained the "Prix de Rome," and in 1839 won the "Grand prix de Rome," which carried with it an annual scholarship of £160 for four years.

During the three years he resided in the Pontifical city as a pensioner of the Académie de France, Gounod applied himself with ardour to the study of ancient music, especially of that by the renowned Palestrina. Besides songs of rare beauty, such as "Le Vallon" and "Le Soir," Gounod during his stay in Rome composed a Mass for three equal voices and full orchestra, which was performed in 1841 at the Church of San Luigi dei Francesi, as well as a Mass for three voices without accompaniment, produced in Vienna in 1843. Returning to Paris he became organist to the "Missions Etrangères," and whilst serving in that capacity attended for two years a course of theology in the School of the Carmelites, where amongst his familiars he was known as the "Abbe Gounod."

It was in England, whilst visiting this country under the auspices of Madame Viardot, that he achieved his first notable success, the occasion being a concert given by Mr. Hullah, at St. Martin's Hall, early in the year 1851. The programme contained four numbers from Gounod's "Messe Solennelle," and excerpts from other works by him. They were all most favourably received by the audience, but there was by no means unanimity as to their merits in the notices of the press. By one critic the music was said to be "neither more nor less than the work of a thoroughly trained artist, and, what is more, the poetry of a new poet," whilst another declared that "Gounod has neither the learning nor the dignity of style which has always been regarded as indispensable to the music of 'the Church.'"

Gounod's first opera, *Sapho*, produced at the Académie in 1851, obtained merely a moderate success. His next work, *La Nonne Sanglante*, performed at the Académie in 1854, met with a similar fate. Rather better fortune attended his two-act comic opera, *Le Médecin malgré lui*, brought out at the Théâtre Lyrique in 1858; the grace and refinement of the music being generally appreciated. Had it been really comic it would have obtained still greater favour, but Gounod was not gifted with a sense of humour. Happily at that time a libretto with a subject exactly suited to his musical nature had been prepared for him, and upon this book, *Faust*, he expended the whole wealth of his art. It is a curious fact that *Faust*, produced at the Théâtre Lyrique in 1859, did not at first meet with a kindly reception.

Not until after it had been acclaimed a masterpiece in England, Germany, and Italy did its fascinations appeal with convincing force to Gounod's keen-witted compatriots. His next opera, *La Reine de Saba*, performed at the Académie in 1862, was not so highly valued as its merits deserved. On the other hand, *Mireille*, produced four years later at the Théâtre Lyrique, obtained a satisfactory measure of approval; whilst the popularity of *Romeo et Juliette*, brought out in 1867, is eclipsed only by that of *Faust*. The composer's subsequent works, *Cing Mars*, *Polyeucte*, and *Le Tribut de Zamora* have added nothing to his fame.

In 1871 Gounod took up his residence in London. During his stay here he wrote a lamentation, *Galilée*, produced in the Albert Hall, and also the incidental music to Barbier's *Jeanne d'Arc*, together with many pieces of smaller dimensions, amongst them being "Nazareth," and "There is a green hill far away." Subsequently he composed the sacred works, *The Redemption*, and *Mors et Vita*, the former being produced under his personal direction at the Birmingham Festival of 1882, and the latter at the following Birmingham Festival in 1885. They have not met with general acceptance in this country, where for that class of music the oratorios of Handel, Haydn, and Mendelssohn, had set up a standard of merit; while in France they have been treated with undeserved neglect. Gounod devoted his last days to the composition of a Requiem Mass, and in so doing followed in the footsteps of his well-beloved Mozart.

THE third Cheltenham Musical Festival commenced its proceedings on Tuesday evening, the 17th ult., with the performance of an Ode composed for the occasion by Mr. Berthold Tours. It is in three sections—a chorus "Awake, and let the high-raised choral song," a contralto air, "O God of Light," and a concluding chorus, "Let Hymn, and Psalm, and Anthem peal aloud." In each section Mr. Tours has revealed exceptional ability, the solo being melodious and expressive, the instrumentation skilful, and the choral movements massive and jubilant. Given as it was at the outset of the meeting the Ode afforded the members of the newly-formed "County of Gloucester Festival Association" an opportunity of showing their qualifications for the fulfilment of the important duties assigned to them in the week's programme. After directing his own work Mr. Tours handed the baton to its owner, Mr. J. A. Mathews, the appointed conductor of the festival, who proceeded to guide the executants in interpreting Rossini's *Stabat Mater* and Mendelssohn's *Hymn of Praise*, the principal singers being Miss Thudicum, Miss Hilda Wilson, Mr. Bantock Pierpoint, and Mr. Edward Lloyd. On Wednesday *The Golden Legend* was performed, and on Thursday the *Messiah*, and the festival concluded with a miscellaneous concert.

THE concert given on Wednesday evening, the 18th ult., by students of the Guildhall School of Music, proved an occasion of interest, not only to the candidates for public favours, but also to an audience disposed, and even anxious to offer encouragement to young people entering upon a musical career. The vocalists were Miss Mabel Wood, Miss Florence Oliver, Miss A. B. Devonshire, Miss Sara Sole, Miss Clorinda Thurtle, Miss Mary Cabrera, Mr. William Pauli, and Mr. Arthur Way; the instrumentalists being Miss Theresa Haselden, Miss Nellie Riddings, Miss Minnie Theobald, Miss Kate Law, Miss G. Van Noordea, Miss Maud Agnes Winter, Miss Alice Tabb, Miss E. Daisy Clarke, and Mr. James H. Swan.

AFTER indications of dropping into the second rank of provincial festivals, Norwich has suddenly returned to the front, and the reward of a spirited policy is shown in the records of attendance. Nearly 800 more persons were present at the series of concerts in 1893 than in 1890, and the increase upon 1887 closely approached 200. True, two of the five novelties were scarcely of festival calibre,

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but inasmuch as their unpretentious attributes were known beforehand, it can scarcely be said that disappointment was the result of performance. The surprise would have been had they proved stronger than appeared on paper. Even with full manifestation of the grace and refinement Mr. J. F. Barnett always displays, it was impossible to avoid a suspicion of monotony with respect to his Cantata for female voices and orchestra, *The Wishing Bell*, given in St. Andrew's Hall on the evening of October 5th. To the choral passages sufficient variety could not be afforded either by the soprano and contralto solos or by the pretty instrumentation. It was, in fact, rather irritating to see a body of fine voiced chorals seated on the orchestra with nothing to do but to listen—a duty they conscientiously discharged. But for the purpose for which it was intended, Mr. Barnett's Cantata—the story of which is derived from a South Austrian custom—will doubtless answer very well. The mistake consisted in introducing it at a festival boasting so much excellent material for more ambitious effort.

For the same reason, too much stress must not be laid on the simplicity, almost amounting to primitiveness, of Mr. Gaul's Cantata *Una*, with its libretto by Mr. Frederick Enoch based upon an episode in Spenser's "Faerie Queene." Some people seemed to think that because the composer was born in Norwich and was associated with the cathedral in his youth he should write his festival work in a style altogether different to that by which his reputation has been gained. But Mr. Gaul arrived at a different conclusion. Therefore, his *Una* is quite as suitable for choral societies with limited orchestral means as *The Holy City* and other cantatas of like nature from his pen understood to be in great demand. Having found his public, Mr. Gaul is wise in remaining faithful to it—at least, so the worldly minded will argue. On October 4th this novelty had the advantage of an able interpretation that cloaked some of its trite features.

On the same evening, M. Paderewski, who was in splendid executive form, introduced his new Polish Fantaisie for pianoforte and orchestra, a work that in construction as in idea recalls the Hungarian Rhapsodies of Liszt. Occasionally it suggests programme music, but as no key to the same has been vouchsafed, the listeners can put whatever construction they please upon its dance rhythms and strong national colouring. It is a stirring piece, and, of course, offers good scope for the solo performer—a circumstance forcibly impressed upon the mind when M. Paderewski is the pianist.

Mr. Edward German's new symphony (his second) in A minor was enthusiastically received on the morning of October 4th. Whether as regards the sturdy *allegro*, the highly melodious *andante*, or the showy *schizzo*, it marks a great advance upon the composer's former work. Vigour is tempered by discretion, and due regard is paid to the predilections—some folk call it "weaknesses"—still happily entertained by the majority for symmetry and clearly defined tune. The pendant to the symphony was Sullivan's *The Golden Legend*, the solo parts being in the efficient hands of Madame Albani, Madame Marian McKenzie, Mr. Edward Lloyd, and Mr. George Henschel. The choral singing was also eminently praiseworthy.

For the closing night of the Festival (October 6th) was reserved the most important novelty—Mr. F. H. Cowen's *The Water Lily*. Into an Arthurian theme, founded by the expert Mr. Joseph Bennett upon Wordsworth's poem, "The Egyptian Maid," the composer has thrown the richness of fancy he has generally at command, and has successfully utilised all the resources of modern art. The pastoral and the fairy elements of the opening scene—where Sir Galahad, after hearing from a distance the jocund strain of the rustics, falls into a magic sleep, and sees in a vision the beauteous Ina while on shipboard meditating on her lover—are most adroitly blended. The dramatic force and picturesqueness of the concluding scene of the lists at Caerleon—where the preparations for the tournament are suspended by the appearance of the aerial-borne unconscious maiden destined to be awakened

by a kiss from Sir Galahad after other knights have passed around the bier—cannot be ignored. In the differing aspects of each of these scenes, Mr. Cowen rises to a height he has not previously attained. Every page of the score eloquently testifies both to his sympathy with the subject and to his ability to depict in music the full extent of its poetic significance. Fortunate was it that a cold from which Mr. Edward Lloyd had been suffering a few hours before did not prevent him singing the music of Sir Galahad. The artistic labours of the favourite tenor in passages specially designed for him did much towards evoking the enthusiastic outbursts that ensued on the termination of the Cantata. Mr. Lloyd's solo associates were Mesdames Albani and McKenzie and Mr. Norman Salmon, and the choir again earned its meed of praise.

Excellent performances of *St. Paul* and of Dr. Hubert Parry's *Judith* (not before heard in Norwich) have also to be noted among the incidents of a festival that shed honour upon all concerned.

* * *

THE North Staffordshire triennial festival took place in smoky Hanley on October 19th and 20th, and was thoroughly satisfactory in its issues. Each section of the community was represented on the committee, whilst the chorus was purely local. Thus interest in the proceedings was spread throughout the potteries district, and with prizes ranging from two shillings to a guinea, large audiences were secured. It was pleasant to see a large gallery crowded with working people who thoroughly appreciated such healthful and substantial fare as *Elijah*, Berlioz's *Faust*, Smart's *The Bride of Dunkerron* (a work deserving more frequent hearing), Beethoven's C minor Symphony, and Mackenzie's violin "Pibroch Suite." Sir Arthur Sullivan and Dr. Hubert Parry, guests at Trentham of the Duke of Sutherland, were lionised, and the Staffordshire chorals deemed it a great compliment that the first-named composer should conduct the orchestra for the Templar's soliloquy from *Ivanhoe*, neatly sung by Mr. Ffrangcon Davies. The chorus exhibited earnestness and intelligence as well as striking tone, and the band was drawn from Manchester and Birmingham, with Mr. Willy Hess as leader. The conductor-in-chief was Dr. Swinnerton Heap, who, as in 1890, was equal to his responsibilities. The Misses Esther Palliser and Medora Henson, and Messrs. Edward Lloyd, Henry Piercy, and Watkin Mills, were among the soloists.

* * *

Of the musical pieces *Little Christopher Columbus* at the Lyric, and *A Gaiety Girl* at the Prince of Wales's Theatre, it is not necessary to say more than that Mr. Ivan Caryll and Mr. Sidney Jones, the respective composers, therein betray evidence of ability for ennobling work when taste runs less determinedly in the direction of variety exhibitions.

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IN Miami, the so-called opera with which the Princess's Theatre was re-opened on the 16th October, Mr. Haydn Parry's tasteful music is scarcely suited to the condensed melo-dramatic action of the old Adelphi piece, *The Green Bushes*. The absurdity of the Mississippi huntress, thrown back to the middle of the last century, singing as an *aria d'entrata* a modern waltz measure to the fickle Connor O'Kennedy does not seem to have struck anyone at rehearsal, but this was not the only instance of inappropriateness. As detached solos there is nothing to be urged against Mr. Haydn Parry's numbers. They are smooth, flowing and often delicate. All things considered, the composer may be congratulated on the fact that the effect of his share of the work does not depend upon the story it accompanies.

* * *

CRITICISM of *Utopia (Limited); or The Flowers of Progress*, the new Gilbert Sullivan opera at the Savoy, is silenced by the expressions of pleasure at the renewal of partnership between the witty author and gifted composer. Their latest work may not be so bright or strike the ear

with such freshness as some of its predecessors, but it is matter for congratulation to witness the pair working together again. Among the happiest ideas in the score is the adoption of the refrain of the captain's song in *H.M.S. Pinafore* for the chorus to the ditty given by the naval "Flower of Progress," and attractive *morceaux* are the song eulogising the typical English girl, the tarantella towards the close, the unaccompanied chorus after the first Drawing Room held in Utopia, and the trio in the second act for the three conspirators. The Misses Nancy M'Intosh and Rosina Brandram, and Messrs. Rutland Barrington, Denny, Scott Fishe, and Kenningham are well-placed, and Mr. D'Oyly Carte has been liberal with the stage decoration.

* * *

ON Friday evening, October 27th, a preliminary meeting of friends, fellow professors, and students of the late Thomas Wingham, was held in the Committee Room of the Guildhall School of Music, the object being to raise a sum of £500, wherewith to establish a scholarship in the Guildhall School of Music to perpetuate the memory of the deceased Professor. Mr. Charles P. Smith was requested to act as chairman of the meeting. An Hon. Treasurer and two Hon. Secretaries were elected; and from the General Committee, consisting of well-known musical men, a Working Committee was appointed to carry out the above scheme.

CORRESPONDENCE.

To the Editor of THE LUTE.

SIR,—Whether it be to your correspondent, "A Singer of English Songs," that I am indebted for the pleasure of occasionally hearing my favourite strain, "Where the Bee Sucks," or to some other warbler of the pretty ditty, I cannot say, there being, fortunately, so many sopranos before the public able and willing to sing it. If words of mine were of any avail I should counsel the lady not to pay so much heed to snarlings of a newspaper reporter; for the singer's letter, in spite of the note of defiance ringing through it, betrays a sense of annoyance, nay, of actual pain. Surely, there must be as much venom in a snarl as in a bite! After all, it is well now and again to have a small quantity of bitters mixed with our sweets. Even undeserved censure proves beneficial when it acts as a corrective to excessive praise. Should the ill-natured remarks eventually lead the vocalist to exercise caution in the choice of songs for use in the concert-room, they will have served a good purpose.

Being a listener and not a singer, it would be nothing less than impertinent on my part to offer the aggrieved lady advice on this matter. I am, unhappily, denied the privilege of giving utterance to joy in song. My voice is incapable of expressing the heart's emotions. The sentiments that possess me can never musically be communicated to my fellows, saving, perhaps, through the medium of another's art. Therefore I view musical performances from a different stand-point to that occupied by the executant. It is only when they give interpretation to my own feelings that I can fully appreciate them. My interest in them is but seldom awakened by vast combinations, or by exhibitions of technical skill. On the other hand, a simple melody will often delight my very soul. And melody of this high order it is often my privilege to meet with in old English songs.

These songs are not exotics, but melodic flowers of native growth. They flourish not so much in aristocratic regions as in places where the common people dwell. They have not suffered from the caprices of fashion, but have survived the many forms and modes of composition at different times in vogue. They have outlived the profusely embellished themes of Rossini, and will most certainly outlive the heavily laden orchestral music of Wagner. They are sung by children in their homes; by lads and lasses at merry-makings; by peasants in sunny fields; by miners in darksome pits; by sailors on tempestuous seas; by soldiers on battle-fields; in a word, by all sorts and conditions of English folk at home or abroad, at work

or at play. And these, forsooth, are the songs which we are bidden by a gentleman (or lady) of the press to discard for the sake of sentimental German lieder!

Yours truly,

A LOVER OF ENGLISH SONG.

Clapham, October 29th, 1893.

REVIEWS.

PATEY AND WILLIS.

For Love and Chivalry. Song. Words by D'Auberton. Music by Oscar May.

THE composer here presents a favourable example of that class of music generally associated with stories of knights brave in battle and faithful in love. The vocal melody fairly embodies the spirit of the poetry: while the rhythmical figures of the pianoforte accompaniments suggest the decision and energy of the gallant warrior.

Like the Waves of the Sea. Song. Words by Augusta Hancock. Music by Arthur Page.

THERE is charm in the lines telling of lovers now roaming hand in hand on the golden sands of the seashore, and now pacing wearily the "sands of time" whilst awaiting to be launched on the ocean of eternity. The subject has received consistent treatment at the hands of a musician who has prudently relied upon simplicity of theme.

Row, Row. River Song. Words by Claude Maxwell. Music by Mrs. Arthur Goodeve.

THE pleasure of gliding down the stream to the rhythmic music of the oarsman is here capitalised by both writer and composer. The sweet monotony of the lulling strains is in a happy manner now and again broken by the lively burden, "Row, Row." So flowing and vocal is the melody that the executant, whether singing it to the accompaniment of rippling waters, or to harmonies of the pianoforte, will take delight in the utterance of the effective phrases.

Souvenir. Piano Solo. Composed by F. C. Maker.

THIS is the second of a series of six pieces for the pianoforte by F. C. Maker who, in his arrangement of the set, has duly observed the need of variety. Preceded by a "Reverie," and followed by a "Tarantelle," the piece, *Souvenir*, besides being complete in itself, forms an interesting link in a chain of pianoforte works.

Lycidas. Piano Solo. Composed by Cecil Neilson.

THE third of a series of works for the pianoforte by Cecil Neilson, this piece contains melodies so clearly defined as to impress upon the mind of the student the importance of form in music. For teaching purposes it will prove of special value.

Old Drury. A graceful dance (*à la Gavotte*) for the pianoforte, by Felix Burns.

WHILST keeping to the form of the old French dance the composer has succeeded in constructing a piece with melodic materials charged with vitality.

The Old Castle. Schottische. Composed by Felix Burns.

THOSE devoted to the dance will not fail to highly appreciate the strains Felix Burns has now provided for their use.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



LUTE." N° 131.

Also published separately PRICE 3d

"REJOICE YE WITH JERUSALEM"

Easy Festival Anthem

FOR CHRISTMAS AND GENERAL USE

ARTHUR PAGE, F.C.O.

LONDON:

PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

Moderato.

ORGAN.

TENOR SOLO.

Re - joyce ye with Je - ru - salem, and be

glad with her, be glad with

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2

her, all ye that love her: Re-joice ye with Je-ru-sa-lem, and be glad with her, Re-joice, re-joice ye that love her.

CHORUS.

Re-joice ye with Je-ru-sa-lem, and be
 Re-joice ye with Je-ru-sa-lem, and be
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 Re-joice ye with Je-ru-sa-lem, and be

G! Org.

glad with her, be glad with
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her, all ye that love her: Re -
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 her, be glad with her: Re -

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 - joyce ye with Je - ru - sa - lem, and be glad with

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in G major, common time, with lyrics: 'her, Re - joice, re - joice, ye that'. The piano part is in G major, common time, with a bass line and chords. The vocal parts enter sequentially, with the piano providing harmonic support.

love - her

Ch.Org.

G! Org.

Ped

ff

Thus saith the Lord, Thus saith the Lord,
 Thus saith the Lord, Thus saith the Lord,

Be - hold Be - hold,
 Be - hold Be - hold,
 Be - hold Be - hold,
 Be - hold Be - hold,

Sw. Org. (soft)

TENOR SOLO.

I will ex - tend peace to her, Peace like a ri - ver,

I will ex - tend peace to her, Peace like a ri - ver.
 and the
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 rall.
 I will ex - tend peace to her, I will ex - tend peace
 a tempo.
 peacelike a flow - ing ri - ver, peace, peace.

p

I will ex - tend _____ peace,

p *pp*

peace, peace.

CHORUS.

ff

Break forth in - to sing - ing O moun - tains:

ff

Break forth in - to sing - ing O moun - tains:

ff

Break forth in - to sing - ing O moun - tains:

ff

Break forth in - to sing - ing O moun - tains:

mf

mf

man.

for the Lord hath com - fort - ed His peo - ple. Break
 for the Lord hath com - fort - ed His peo - ple. Break
 for the Lord hath com - fort - ed His peo - ple.
 for the Lord hath com - fort - ed His peo - ple.

forth in - to sing - ing O moun - tains, break forth in - to
 forth in - to sing - ing O moun - tains, break forth in - to
 forth in - to sing - ing O moun - tains, break forth in - to
 Sing, sing, O moun - tains, break forth in - to
 Sing, sing, O moun - tains, break forth in - to
 sing - ing. The Lord hath com - fort - ed His
 sing - ing. The Lord hath com - fort - ed His
 sing - ing. The Lord hath com - fort - ed His
 sing - ing.

peo - - - pie. **p** The Lord hath com - fort - ed His
peo - - - ple. **p** The Lord hath com - fort - ed His

f Break forth in - to sing - ing O moun - tains:
peo - - - ple Sing, O moun - tains:
Sing, O moun - tains:
peo - - - ple Break forth in - to sing - ing O moun - tains:
ff

ff Break forth in - to sing - ing, O
ff Break forth in - to sing - ing, O
ff Break forth in - to sing - ing, O
ff Break forth in - to sing - ing, O

This musical score for Lute 131 consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are integrated into the musical lines, with the first two lines appearing in both treble and alto clefs. The third line begins in the bass clef. The score includes dynamic markings such as **p** (piano), **f** (forte), and **ff** (fortissimo). The vocal parts are separated by vertical bar lines, and the instrumental part is indicated by a bracket on the left side of the page.

moun - tains: Sing, sing,
 Sing. *rall.* *a tempo* Re - joyce ye with Je - ru - sa - lem, and be
 Sing. *rall.* *a tempo* Re - joyce ye with Je - ru - sa - lem, and be
 Sing. *rall.* *a tempo* Re - joyce ye with Je - ru - sa - lem, and be
 Sing. *rall.* *a tempo* Re - joyce ye with Je - ru - sa - lem, and be
 glad with her, Re -
 glad with her, Re -
 glad with her, Re -
 glad with her, Re -
rall.

joice, Re - joice, ye that
 - joice, Re - - - joice, ye that
 - joice, Re - - - joice, ye that
 - joice, Re - joice, ye that

Vivace.

and be love her. Al - le - lu - jah.
 and be love her. Al - le - lu - jah.
 and be love her. Al - le - lu - jah.
 and be love her. Al - le - lu - jah. A - men Al - le -
 love her. Al - le - lu - jah. A - men Al - le -
 love her. Al - le - lu - jah. A - men Al - le -
 Re - Al - le - lu - jah. A - men A -
 Re - Al - le - lu - jah. A - men A -
 Re - Al - le - lu - jah. A - men A -
 Re - lu - jah. A - men A - men A -

men. Al - le - lu - jah. Al - le - lu - jah. Al - le - lu - jah.

men. Al - le - lu - jah. Al - le - lu - jah. Al - le - lu - jah.

men. Al - le - lu - jah. Al - le - lu - jah. Al - le - lu - jah.

Maestoso.

A - men A - men A - - - men.

Maestoso.

A - men A - men A - - - men.

Maestoso.

A - men A - men A - - - men.

Maestoso.



jah.



jah.



jah.



jah.





MISS KATE CHAPLIN.